

Linden Bicket, “Seals, witches, truants [and] sailors”: George Mackay Brown's Orcadian Tales for Children’.

This paper will consider the Orcadian author George Mackay Brown’s tales for children, in particular his books *The Two Fiddlers* (1974) and *Pictures in the Cave* (1977). These swashbuckling stories document the history, myth and people of Brown’s native Orkney Islands, and weave together a rich tapestry of Viking exploits, seafarers, whispering gossips and selkies. Contemporary issues such as the threat of Uranium mining in the islands and drilling for oil in the North Sea sit alongside creatures of local legend. This paper will make the case for these stories as more than mere whimsy, and that despite their colourful cast of ‘seals, witches, truants, [and] sailors’, a real concern for preserving tradition and defending ecology underlies Brown’s tales for children.

Linden Bicket is a Teaching Fellow at the School of Divinity in New College (University of Edinburgh). Other than her longstanding interest in Scottish children's literature, her research interests focus on patterns of faith and scepticism in literature—particularly Scottish Catholic fiction. She completed her doctorate on George Mackay Brown’s faithful fictions at the University of Glasgow in 2011.

Valentina Bold, 'Entertaining and instructing histories: children's chapbook literature in the nineteenth century'.

Adult broadsides and chapbooks have been discussed at length but less has been written about chapbooks for children. A virtual exhibition at the University of Glasgow in 2008, 'Toy Books', drew attention to this neglected genre. Children's chapbooks are a small and possibly late part of the corpus; they are underrepresented in collections. It is possible, given their intended audience, this is a particularly ephemeral form and, equally, that they were overlooked by adult collectors. Nevertheless, this was an accessible form of literature, for children of every social status, at once didactic and entertaining. Some are close to modern texts, such as the illustrated primer *The First Blossoms of Learning*; others are more exotic and alarming: *The history and adventures of Obi; or three-fingered Jack*, is the tale of an evil talisman involving slavery and murder. This paper will draw attention to the special qualities of what are, to paraphrase one title, 'Entertaining and Instructing Histories'.

Valentina Bold is Director of the Solway Centre for Environment and Culture, and Reader in Literature and Ethnology, at the University of Glasgow’s Dumfries campus. Her books include *Smeddum: A Lewis*

Grassie Gibbon Anthology, James Hogg: A Bard of Nature's Making, Robert Burns' Merry Muses of Caledonia and, with Andrew Nash, *Gateway to the Modern: Resituating J.M. Barrie*.

Rhona Brown, 'Educating the female child: Debates from the Scottish Periodical Press, 1750-1800'.

During the latter half of the eighteenth century, education is a key, almost obsessive topic in the Scottish periodical press. As the decades progressed, however, attention turned increasingly to female education and to the question of what might constitute 'proper' education for girls and young women. This reflects not only a general Enlightenment concern for education but also a new emphasis on gender and gender-based pedagogy. My paper will examine essays in the Scottish periodical press from the 1780s and 1790s on female education, including contributions to *The Bee* from Lord Buchan, which demonstrate widely diverging opinions on the ways in which young women could and should learn.

Rhona Brown is a Lecturer in Scottish Literature at the University of Glasgow, where she specialises in eighteenth-century Scottish literature, particularly on the work of Allan Ramsay, James Beattie, Robert Fergusson, Robert Burns and their contemporaries, as well as on eighteenth-century newspapers and periodicals. She is author of *Robert Fergusson and the Scottish Periodical Press* and co-editor of *Before Blackwood's: Scottish Journalism in the Age of Enlightenment*. Her research continues to focus on eighteenth-century Scottish authors, their relationship with the periodical press and contemporary print culture.

Flora Burns, Trustee, Peter Pan Moat Brae Trust.

In 2018 Moat Brae will open as Scotland's first National Centre for Children's Literature and Storytelling with its own Neverland Discovery Garden. Taking inspiration from J.M. Barrie's own recollections playing in the 'enchanted land' of Moat Brae and how it sparked the creation of the timeless classic of *Peter Pan* the centre will offer an ever changing range of activities, workshops and exhibitions celebrating children's literature, story making and storytelling. www.peterpanmoatbrae.org

Flora Burns is a former English teacher and Depute Head at Dumfries Academy. Since her retirement in 2009, she has had a key role working with local schools to consult with pupils and staff. She has kept them informed about the project as it develops with escorted tours, presentations to pupils of all ages and supporting teachers as they look to the rich potential in Barrie and Moat Brae related topics for delivering Curriculum for Excellence.

Robert Dunbar, 'Scottish Gaelic children's Literature of the Nineteenth Century'.

The focus of this presentation will be on Scottish Gaelic children's literature of the nineteenth century. There is a rich oral literature for children in Gaelic which was imparted through, for example, lullabies, riddles, children's rhymes, and certain forms of oral narrative. Traditionally, children tended not to be excluded from social settings in which the wider range of Gaelic oral culture were rehearsed, particularly song, which was an ever-present aspect of daily life. Oral literature particular to children began to be recorded in the nineteenth century, with more intensive efforts to record and publish such material in the twentieth. In addition to such oral literature, a range of material was produced for use in schools. Until the arrival of state-supported universal education in 1872, instruction in Gaelic-speaking areas was generally provided in schools set up by religious charities, which by the nineteenth century generally aimed at ensuring that children could read the Bible through their native tongue, as well as imparting literacy and oral competence in English. As a result, a range of Gaelic language material was developed for use by children in those schools; much was broadly aimed at moral instruction, but such literature did widen the available range of children's material, introducing new genres, themes and registers, and delivered through a new medium, print.

Robert Dunbar is Professor of Celtic at the University of Edinburgh. His research interests include Gaelic language, literature and culture in overseas Gaelic communities, Gaelic in the nineteenth century, and contemporary policy for the language, in Scotland and Canada.

Sarah Dunnigan, 'A great, unlimited world': fairy tales and women writers'.

This talk explores the relationship between women writers and the fairy tale in the context of later nineteenth century Scottish children's literature. Looking at the work of Jessie Saxby and Violet Jacob amongst others, it will discuss their use of the fairy tale as an expressive, artistic mode, considering the range of imaginative influences which form bridges between their work and inherited Scottish folk and fairy tale traditions; with European fairytale literature; and with the visual aesthetic of Scottish women artists of the period.

Sarah Dunnigan is Senior Lecturer in the School of Literature, Languages and Culture at the University of Edinburgh. She is co-editor of the *Scottish Literary Review*, and a General Editor of the *Scroll (Scottish Cultural Review of Language and Literature)* series. She is currently completing a book on *Enchanting Scotland. Fairies, Fairy Tales, and the Cultural Imagination*. Her publications include, with Suzanne Gilbert, *The Edinburgh Companion to Scottish Traditional Literatures* and an edition of Violet Jacob's 1904 collection of fairy tales for children, *The Golden Heart and other stories*.

Elizabeth Elliot, ‘Allan Ramsay and drama “for the use of schools”’.

In 1719, Allan Ramsay began to write plays for performance by schoolboys at Haddington Grammar School, in a longstanding arrangement that gave rise to work including his popular pastoral comedy, *The Gentle Shepherd*. The school's annual public play was framed as a preparation for polite society, and for the public speaking associated with careers in law or clergy. This paper will look at how Ramsay's work for Haddington Grammar might illuminate his sense of drama's social purpose, and of its particular value for schoolboys.

Elizabeth Elliott is a Lecturer in English at the University of Aberdeen. She is the author of *Remembering Boethius: Writing Aristocratic Identity in Late-Medieval French and English Literatures*. Her current project focuses on the reception of the *Bannatyne Manuscript* (c. 1568) and its cultural legacy in the work of Allan Ramsay, Patrick Geddes, and Edinburgh Old Town Development Trust.

Maureen Farrell, “‘Frae the wee acorns the mighty oaks grow’”: The beginnings of Scottish Children's Literature’.

‘Children's Literature’ as modern audiences understand it has its origins in the middle of the eighteenth century, and by the end of the century it was a flourishing, separate and secure part of the publishing industry in Britain. The ‘new’ children's books that began to appear may seem dry to modern readers but they were written with the intention of pleasing children. A real turning point was reached in the 1740s when some publishers began to produce new books designed to instruct and delight young readers. A book often cited as heralding the beginning of ‘modern’ children's literature is Catherine Sinclair's *Holiday House* (1839), though its Scottish origins are rarely recognised. This paper will examine the role played by Scott's *Tales of a Grandfather* and Sinclair's *Holiday House* in establishing children's literature generally and Scottish Children's Literature in particular.

Maureen Farrell is senior lecturer in the School of Education, University of Glasgow, teaching on the both undergraduate and postgraduate Initial Teacher Education programmes as well as the Masters programme in ‘Children’s Literature and Literacies’. Her research interests include Scottish Children’s Literature, Visual Literacy and intercultural responses as well as digital literacy. Her publications include, with E. Arizpe and J. McAdam, *Picturebooks: Beyond the Borders of Art, Narrative and Culture*.

Ronnie Jack, ‘Introduction to *Bandelero the Bandit*’.

Ronnie Jack is a Fellow of the Royal Society of Edinburgh and Emeritus Professor of Mediaeval and Scottish Literature at Edinburgh University. His earlier books include *The Italian Influence on Scottish Literature* and *Patterns of Divine Comedy*. Later, his major specialisation was J.M. Barrie. He has many academic articles and three books on Barrie: *The Road to the Never Land, Myths and the Mythmaker* and (as editor) *The Earliest Plays of J.M. Barrie*.

Fiona McCulloch, ‘Mapping Scotland’s Future: Cosmopolitan Young Adult Fiction’.

This paper considers the place of young adult (YA) fiction within the climate of post-devolution and, more recently, post-referendum Scotland. YA fiction maps Scotland’s future by charting journeys that develop new ways of thinking for the nation and, in turn, communities that can sustain its readers as tomorrow’s cosmopolitan citizens. The fiction itself becomes an intellectual, creative and geopolitical map through which young readers navigate their journeys to adulthood. YA fiction is aimed at a readership that is susceptible to cortical remapping from exposure to external stimulus, such as gaining knowledge through reading. Thus, rather than being a fixed, static entity, the brain’s malleable capability of redeveloping one’s mind-set, is comparable to Scotland’s trajectory of dynamic heterogeneity. Such cartographical fiction charts ‘the struggle for young people’s minds’ (John Stephens, 1992) by opening neural pathways that envision empathetic and ethical future potential.

Fiona McCulloch is currently Lynn Wood Neag Distinguished Visiting Professor at the University of Connecticut and, previously, Head of English at University of Bradford. Her books include *Cosmopolitanism in Contemporary British Fiction: Imagined Identities, Children’s Literature in Context*, and *The*

Fictional Role of Childhood in Victorian and Early Twentieth-Century Children's Literature. She is currently preparing a monograph for Routledge entitled *Contemporary British Children's Literature and Cosmopolitanism*.

Liz Niven, 'Scottish children's literature'.

Currently, there's a healthy respect for Scottish children's literature. Books for Scottish children and books set in Scotland are more numerous than ever. However, issues of content and language as well as publishing challenges remain.

Liz Niven is an award-winning Scottish poet and writer with a lifetime's experience encouraging others to write creatively. A former teacher, Scots language and cultural co-ordinator, she is an Honorary Fellow of the Association of Scottish Literary Studies.

Tom Pow, 'A personal response to J.M. Barrie and the experience of writing for children'.

As well as his work as a poet and prose writer, Tom Pow has written three young adult novels and five picture books. Currently, he teaches part-time at Lancaster University on its distance learning masters in creative writing. He is also a Senior Research Fellow at Glasgow University Dumfries. But most importantly, he taught for many years at Dumfries Academy, where Barrie went to school, and he has extensive experience both as Captain Hook and Mr Darling.

Anna Robb, 'Getting lost in a book: exploring the impact of the ESWCE children's book club on ITE students' attitudes towards 'reading for pleasure' and professional learning'.

The ESWCE Book Club is aimed at staff and students within the School of Education, Social Work and Community Education, with the focus on sharing and discussing children's literature. Teachers who have a comprehensive knowledge of literature are able to meet the needs of the children in their class more effectively and are able to create a community of readers. The aim of this book group is to provide an additional support for those who wish to find out more about children's literature, in a friendly, relaxed environment. The club is in its second year of running and it has examined a range of themes including books featuring disability, poetry, picture books and film adaptations. This year the group has been led by the participants which has presented some interesting issues for discussion with regards to

attitudes towards 'reading for pleasure' and professional learning. These issues will be discussed in this session.

Anna Robb is Lecturer in Education at the University of Dundee working with both MA and PGDE students. Primarily focused on Language and Literacy in Primary Schools, Anna also lectures in Social Studies and Expressive Arts. She is currently working on a PhD examining children's identity and inclusion in primary art education classrooms. Anna founded the ESWCE Book Club, inspired by the belief that everyone needs space and time to 'read for pleasure'; all staff and students within the University are welcome.